

**“BRAIN, BEAUTY, BELIEF”:  
POTRAYING AN IDEAL WOMAN IN THE AUTO/BIOGRAPHY  
OF DIAN PELANGI**

**Firly Annisa**  
**Department of Communication Science**  
**Universitas Muhammadiyah Yogyakarta**  
firly\_annisa@yahoo.com

**Abstract**

This paper examines femininity in the auto/biography of Dian Pelangi an Indonesian muslimah designer, with the tittle “Brain, Beauty, Belief” (2014). She tenable as founder of Muslimah (Islamic young women) community calls Hijabers Community. Dian Pelangi also become a role model for young Muslimah to expression they appearance to wear hijab. Furthermore her activity in social media, fashion blogger, founder of Hijabella magazine and Wardah cosmetics brand ambassador make Dian very famous and successful in entertainment industry. In her book being a shalehah, ideal and success also constructed with all kind of tips for Muslimah women.

Using discourse of Norman Fairclough, my study of Dian’s auto/biography shows that being an ideal Muslimah is part of commoditized Islamic issue. Being “a real Muslimah” recurs to struggles and obtains feminine identity trough her body and sexuality appearance. It is refers to how being fashionable, beautiful and also consume Halal products. Considering, as a “good woman” is the part of Indonesian society way of thinking, in this auto/biography narration of Dian Pelangi’s create a more convincing form of femininity based on how woman obey what a family, husband and society demanding in her life. This is also assertion of being a real woman is tightly connected to Islam as the local religious Indonesian frame.

**Keywords:** auto/biography, Muslimah, femininity, discourse analysis

## **I. Introduction**

Periodical movement of political authority in Indonesia plays significant role in changing the life style of sub urban society, village society, and urban society. The strength of religious identity in urban society in Indonesia becomes one of significant differences. Political change in Indonesia from authoritarianism regime a la the New Order to Reformation Order (1998 – until now) has strong influence popular culture that grows and lives among the society members in common. The existence of a new middle class that enjoy the result of national

development in Indonesia has also positive correlation with how the way people consume food products, textiles, cosmetics, education as well as how they spend their leisure time. The escalation of buying capacity in Indonesia nowadays is linear to income growth in every month. It is supported by the data from World Bank by looking at per capita purchase 2-20 US dollar in a day. The purchase rate is used as the limit to categorize a middle class in a country.

New middle class society that immensely grows in Indonesia is supported by their consumption pattern toward their household needs. It can be examined from the data of motored vehicle purchase that always shows increase graphic since 2011 showing 20.68% for cars and 13.27% for motorcycles (Kompas, 2011:1 & 15). It is similar to the consumption rate of food products, textiles, and household utensils, which keeps increasing since the early year of 2012. The same thing also happens for the consumption of the purchase of household needs and service, followed by the consumption of clothes and shoes as well as transportation. New middle class becomes the most important market for consumption goods and industrial products including auto motives (Pambudy, 2012:16).

The pattern of textile consumption also increases significantly. The most obvious example is the consumption of Muslim clothes and fashions. It can be seen by the growth of the existence of plenty shops and boutiques selling Muslim clothes in a lot of cities in Indonesia. The growth of a lot of “Islami”<sup>1</sup> brands can draw interest from the middle class society to consume several offered products like Muslim clothes, Muslim veils, *shalat*<sup>2</sup> equipment’s, and hajj or *umroh* equipments. Clothes is not only taken as the value of social life that people think appropriate or inappropriate but also perceived as a symbol of class status whether somebody belongs to high class, middle class, or low class. Even, the tendency that can be seen until now is that Muslim clothes are perceived as a symbol of a person’s religiosity shown in the public spaces. Public space becomes a religious “stage” that has been practiced by new middle class society who wants to get acknowledgment and position in the community.

---

<sup>1</sup> Language use from Arabic/Middle East for Muslim fashion/shops brands that becomes one of popular culture patterns in the Reformation Era like Aquila, Hijabenka, or Mecchanism.

<sup>2</sup> Moslem and Muslimah ritual prayers, five time in a day.

Seventeen years after the Reformation Order, it is easy to see women wearing veil/*hijab*-doing activities in public sectors like schools, offices, and shopping centers. In addition, the existence of *syariah* district law in several areas in Indonesia brings contribution of the contest among ideology, politics, and Muslim market. In some particular places in Indonesia, the country also appears as a “regulator” as well as controller to women to wear *hijab*. The regulation about women’s body through *syariah* district law that exists after, the falling of New Order, in local context brings powerful support to the effort of local autonomy. This condition does not only give “freedom” in regulating economic source by local government but also create “new” domination to control the area by a particular identity discourse through women’s body. Unfortunately, the force for wearing veil for women in public spaces becomes an indicator to determine whether the order of the community is good or bad.

The example is Padang’s Major Instruction no 451.442/Binsos-II/2005 about *wirid* activity in dawn time and anti lottery/drug as well as wearing Muslim clothes for students of elementary schools, junior high schools, and senior high schools in Padang City or Banjar Head Region’s letter no 065.2/00023/ORG about wearing veil for civil government women in the area of Banjar Region on 12 January 2004 (Kompas Perempuan, 2010: 125). The colonialism of women body through particular rules of certain areas above shows how dangerous women’s bodies to threaten the environment, so women have to cover and control their body in public space. Even, the position of women’s body is same as social badness like gambling and drugs. On the other hand, men’s body cannot be “seen” in the regulation that had been made by the country. It can be traced that these regulations were created based on patriarchal culture.

The condition is completely different from the condition in the era of 70s – early 90s. People found it difficult to see “the sea” of women with veil in public space unless in any religious activities. At schools, people could see women with veil only in Islamic boarding schools or any schools with Islamic base. The rise of religious identity “awareness” in public space is the impact of the contest of ideological power that competes to have a particular space in Indonesia. This phenomenon did not happen in the regime of New Order because it pressed the wave of the power based on religious beliefs. For Soeharto (Indonesian’s President in the New Order), giving the “space” for Islamic groups would endanger the

government at that time. Vedi R. Hadiz explained that in 1970s and 1980s, repressive pressure from military and the country toward Islamic social and political network was very strong. The example was what happened to *Komando Jihad* group (Muqoddas, 2011), Islamic opposition group in Talangsari (Lampung in 1989) and Tanjung Priok (Jakarta in 1984). The force of using Pancasila<sup>3</sup> values to Islamic parties also happened at that time. The example can be taken from PPP, which used to have Islamic base in basic budgeting in the organization of the party, but it should diffuse Pancasila as the foundation of the party.

Together with the development of the urban community's economic level in Indonesia, the desire to strengthen the class identity in several sectors also becomes a significant consideration for urban community. Therefore, religious symbols (especially Islam) become one of the ways to strengthen the identity that they have "dreamt" of. The existence of Muslim boutiques, beauty salons and spas special for Muslimah<sup>4</sup>, until luxurious religious sermons a la middle and high class are consumed extensively. This is the thing that people can call as using religion as the commodity, or it can be said that the phenomena is religion's commoditization. The phenomena can be seen clearly and easily in front of people's eyes without realizing it. Religion does not become the source of value in determining people's life style, but religion is used as instrument for people's life style. Since religion is the device for people's life style, there will be some attributes, symbols, and all physical appearances that people use in the name of showing religious identity. Ethical values of religion do not play significant roles for Muslim community anymore. Similar to what is explained above, hajj is not only a spiritual journey that can be a sacred thing for people but also a "product" that can be consumed for "self identification" that can be called as the form of cultural strategy of self-identification (Friedman, 1991: 312).

This reality happens in big cities like Jakarta, Bandung, Surabaya, Solo, Yogyakarta, Medan, and Makassar even in a lot of small cities like Banjarnegara, Magelang, Ciamis, Tasikmalaya. The rise of the phenomena can be seen from an initiation of a group of women with hijab, which is called, as Hijabbers Community (2010). In this Reformation Era,

---

<sup>3</sup> Pancasila, is the philosophical basis of the Indonesian state.

Hijabbers Community can have a meaning that the community becomes the symbol of the rise of a popular culture moving together with the strength of religious identity (Islamic values), the rise of middle class society, and an open access to Indonesian women toward global culture. It is obvious that popular culture in a particular country has a strong correlation to its political situation, economic, and culture of a national: “One of the characters of reformation is the effort to change the super-structure and fundamental structure of social and political system, so there will be laws and political institution. Besides, the creation of economic liberalization is followed by globalization of popular culture that has moved since the middle century of 1980s. The wave of this value cannot be hampered until the 1990s. The euphoria of freedom cannot be stopped in the late of 1990s. The euphoria of freedom in the country supports several kinds of cultural performances and held expression during the New Order. The meeting point among global, national, and traditional culture creates the configuration of new popular culture (Nugroho & Herlina, 2013: 332).

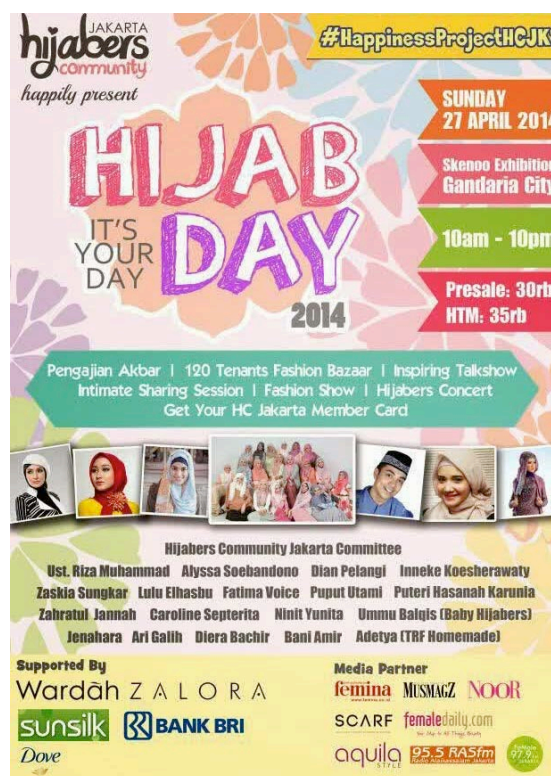
Looking at how they respond the values that they believe can create virtuous expression of the young people from middle class. In this context, the discussed issue is religion. Hijabbers Community is the response of the middle class society. One of the pioneers Hijabbers Community is Dian Pelangi, a young Indonesian woman designer who has background as the daughter of entrepreneur of *songket* (Indonesian traditional fabric) from Palembang and textile from Pekalongan, Central Java. To continue family business of Muslim clothes business that has been started by her parents, Dian Pelangi appears to be the icon of contemporary Indonesian Muslimah that can inspire young people to wear Hijab<sup>5</sup>. Other than the emporium of Muslim fashion business, Dian Pelangi and her family established a magazine publisher named *Hijabella*. In Indonesian context, the use of a word, Hijab, which previously people called as veil/*jilbab* can be explained as the way to sound more modern, international, and *syar’i*<sup>6</sup>. The appearance of HIjab as a new word is immensely used to create a lot of brand such as shopping website e-commerce which has high profit like *HijabUP!*, *Hijabenka.com*, shampoo *Sariayu Hijab*, and shampoo *Sunsilk*

---

<sup>5</sup> Head cover for Muslim women to cover the parts of *aurat* like hair, hand, and legs. The use of Hijab word also refers to Arabian language meaning protector.

<sup>6</sup> *Syar’i* is an Arabic language meaning way, or in a deeper meaning it is a way to follow the rules of al-Quran.

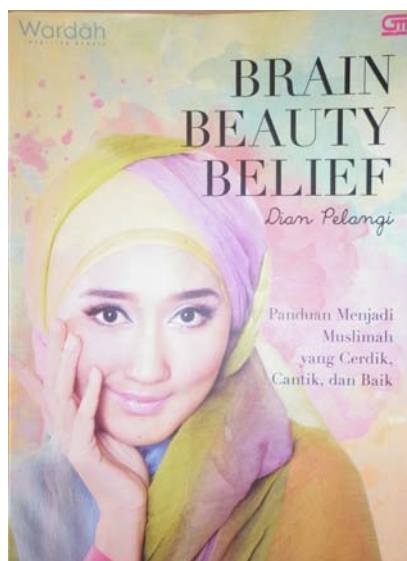
Hijab. Moreover, Dian's magnet is proven very strong as the icon of young women who are wearing hijab by choosing her as the brand ambassador of Wardah cosmetics.



Gambar 1  
Poster Hijabers Community Jakarta  
<http://hijaberscommunityjakarta.blogspot.com/>

Dian Pelangi does a lot of activities such as becoming the pioneer of Hijabbers Community, designer, businesswoman, and 'Islamic' product icon. That is why her name is well known among young Muslim women in Indonesia. She can be perceived as the representation of fashionable, independent, and virtuous Muslimah. In 2015, she was chosen as the jury of *Sunsilk* Hijab Hunt. It is a Muslimah beauty pageant that is initiated by a famous multinational shampoo product. This reality can strengthen how the name of Dian Pelangi as the name of marketable product that has Islamic nuance and has great market in the society. She also published her autobiography in 2014 entitled "Brain, Beauty, Belief, - The Guidance to be a Smart, Beautiful, and Good Muslimah". It is a book that talks about the profile of Dian Pelangi, her carrier journey, the guidance of fashion style, and her principles of her life. The brand of Wardah cosmetic becomes the only sponsor of this biography. It can be guessed that

the book becomes one of bestseller books in the bookstores in Indonesia with Muslim women as the main markets and buyers.



Gambar 2  
Buku Autobiografi Dian Pelangi “Brain, Beauty, Belief”  
Gramedia, 2014

Therefore, the research about the text in the book is significant to investigate. How Dian Pelangi tells a story about her life, strengthen her self as an ideal (middle-high class), the icon of modern *Muslimah* who wears *syar'i hijab*. How is the guidance in this book created to draw the interest and to construct Muslimah body through the fashion choice that is mentioned by Dian Pelangi? The study is aimed to investigate Dian Pelangi's autobiography entitled “Brain, Beauty, Belief” (2014). By using critical discourse analysis from Norman Fairclough, it can be analyzed how the discourse analysis of Muslimah body constructed in the name of “Guidance to be A Smart, Beautiful, and Good Muslimah” based on Dian Pelangi's (Hijabber's Community) version in its correlation with the condition of social politic in Indonesia and popular culture nowadays. In this paper, the researcher focuses on the problem of women's body. How is the idea to be ideal, modern, and virtuous Muslimah that can be correlated to Muslim women's body?

## II. Method and Procedures

### 1. Kind of the Research

In textual analysis, the researcher analyzes several issues related to Women's Body Discourse in the book of Dian Pelangi's Autobiography. The researcher believes that there are some ideological values in the autobiography that can be interesting to investigate. Through the language of practical discourse, it can be seen how is the significance of language use that will reflect the objective of the editor of an autobiography. Discourse analysis in linguistic study investigates the words and phrases used in the sentences that compose in a particular rubric or news. According to Teun A. Van djk, Fairclough, and Wondak (Fairclough, 1995:60), there are five characteristics of the paradigm of critical discourse analysis such as action, context, history, authority, and ideology.

On the other hand, the research uses critical discourse analysis stated by Norman Fairclough (1995: 56) mentioning that a discourse is the language used in representing a given social practice from a particular point of view. According to Fairclough, there are three dimensions that can be found in critical discourse analysis; they are text, practical discourse, and socio-cultural practice. Text dimension consists of how the language is used in the sentences to express the ideas or opinions by the media that produces the texts. The link among words both the choice of words and the choice of phrases used by the editor in autobiographical books can be analyzed as the part of the "authority" when an individual produces the idea.

In addition, practical discourse is when production aspect and text consumption is done at the same time. Fairclough (1995:59) stated that the discourse practice dimension of the communicative event involves various aspects of the process of text production and text consumption. Moreover, the next aspect is the practice of socio-culture by looking at how the text is made based on the social and cultural context in which test is produced and consumed. By joining those three aspects, the researcher is going to see comprehensively how the text of figure profile, fashion choice, and the value of Islam that can be seen in autobiography books produced by the editor team of the book. It also has strong correlation to Indonesian society that becomes the socio-cultural context in which the book is produced and consumed. That issue also becomes a significant aspect that will be investigated by the researcher.

## **2. Data Source**



The source of the research is the subject or location of the place in which the data taken. It is stated by Arikunto (2005: 43) mentioning that the source of the research data is the subject where the data is taken. The main data source in this research is a book of Dian Pelangi's autobiography "Brain, Beauty, Belief – A Guidance to be a Smart, Beautiful, and Good Muslimah", Gramedia, 2014.

### **3. Research Data**

The research does not mean to be a holistic study. It emphasizes the representative. Therefore, the researcher selected several chapters of the book, which have enough representation to describe the discourse of muslimah's body. There are a lot of things that become the themes of discussion in the book of Dian Pelangi's autobiography. The example is the front part of the book that tells about Dian Pelangi's profile such as her childhood, her teenager, her study, and her time when she becomes a designer in Indonesia and going international. Chapter I present: Brain (life motivation, the support to work hard and study). Chapter 2: Beauty, Accessories, Dian's kind of Make Up, Body Care, Health Care, and Dian's Kind of Hijab. Chapter 3: Belief a Deeper Talk about Personality, and the Closing is To be Successful both in the World and Afterlife. By understanding those three entities, the question on how the discourse of body and gender constructed in this book can be answered. The data was chosen because the researcher wants to analyze how an autobiographical book can present what people say about beauty. The same thing also appears on the profile of Dian Pelangi as a designer of muslimah fashion related to Muslim women's role in public space based on Dian Pelangi's perspective to "see" the interaction among gender, sexuality, religion, and social.

### **4. Data Analysis**

The research emphasizes on the problem of how gender identity and muslimah's body becomes a discourse in the book Dian Pelangi's autobiography. In addition, social context that becomes the background of gender and Muslima's body discourse in the autobiography is also analyzed. Therefore, there are some parts of the book will take deeper attention to get the description about the issues that becomes the object if the research. The researcher will

deeply dig the choice of pictures, words, phrases, and sentences as well as the use of English, and then they can be analyzed with the approach of discourse analysis.

In description stage, the language use will be broadly explained. The issue is not only about the language that communicates the messages but also the meaning conducted in the use of language that will be explained in the initial process. By understanding the meaning of language, there will be a result process how gender discourse and body is shaped in the magazine. Description of visual text will also be investigated as the part of magazine's language in representing its ideas. Thus, what is meant by language is not only the text of sentences but also the visual text that comes together with them.

The further step is discursive analysis. It is the stage when a text both written and visual (picture) represented in a magazine together has a strong correlation to a particular discourse that will be presented, or it can be called as inter-textual process. Inter-textual process is a process to see the correlation between the text and social context that causes the existence of the text.

The last step is explanation. It is the presentation of the analysis giving the answer and explanation why the language is chosen, why the book choose word A instead of word B. in further, the meaning that appears can show the consequence upon a particular kind of text interaction. The third step will show the analysis that can present what ideology in the text is.

### **III. Results**

#### **A. Between Body and *Shalehah* (Virtuous) Women**

The discourse about women body in Indonesia in public space by using the perspective a la "Islam" started to be stronger in the era of Reformation. There is also legalization of several *syariah* laws from local government. The laws explicitly use women body as the part of authentic symbol of a particular area that should be shaped, kept, and secured. It can be seen from in a discourse that being a muslimah woman will always be correlated to personal performance. Citing from Butler (1990:2) who mentioned that individual performance can be translated as reiterative and citational practices by which discourse produces the effects that it names. Judith Butler uses the concept of Foucault who developed the concept of

gender identity based on the idea of technology of the self in *The Care of the Self* (1986) and *The Use of Pleasure* (1990). Technology of the Self relates to how an individual becomes a subject that is capable to situate himself/herself in a particular standard and ethics, so it produces an individual to have a distinctive image that becomes the expectation of a community order.

Therefore, the real identity is shaped in performative way through a particular discourse. Gender identity is performed repeatedly and continuously, so production activity of discourse in a social space is considered as a natural thing. Natural character of women tends to be more than men in social life. Women are forced to find out what means by “becoming” the real women, so it is the thing that can be called as cultural role (Ang, 1996: 94-95). Cultural role is considered as the thing that can “save” women in a unsteady position, losing their orientation and awareness. In the context of autobiography, Dian Pelangi in her teenager time is presented as a teenager who lost her direction because she could put on and put off her hijab. It can be seen in the written text (Aprilia, 2014: 30-31) mentioning:

“There is not a life without any incoming new obstacles. The interest to hang out with my friends made me want to put my hijab off. It can be understood that in my vocational high school students who wore hijab were only very few. If they did, they only wore their hijab at school only. This condition shook my faith condition at that time when I was still very young”.

The text represents Dian’s position when she was young. Dian’s “teenager” body is represented as the obstacle to maintain wearing hijab and to show the temptation to put the hijab off, showing women body that can be called as aurat. The story emphasizes that Muslim women who do not wear hijab seem to have unstable soul and not natural. The explanation of being natural in the book is perceived that women should wear hijab, covering their body as the part of strengthening a good life, following the social rule and religious rule. The book of Dian Pelangi’s autobiography becomes one of discourse production activities in social space, which is mass media. Per-formative emphasize upon social space is done repeatedly (mentioned in text books, practiced through how Dian wears hijab and puts make up), so it can be considered as natural thing. Butler (1990) calls this kind of activity as gender acts. In further, the book mention as follow:

“Finally, without having a discussion with my father and my mother, one day I head out from my house without wearing hijab that I have worn since I was in elementary school. Seeing me weird behavior, my father and my mother who was actually surprised did not scold me. For several months later, I often put on or put off my hijab without having a certainty of my identity. Sometimes, in some extracurricular activities or practical work in the boutique, I did not put my veil on. I felt that I could be freed from the jail. However, I had to be ready to prepare the answer when people mocked and commented negatively toward my unstable behavior. My big family was terribly shocked. “Dian, where is your veil?” “Why do you put your veil off?” Those are how they used to ask me. I did not really care to what they said. I enjoyed my free condition from the burden of wearing veil anytime. I was free to show my hair off to people”.

Women using veil in the text (Dian Pelangi) as the symbol how good they keep their faith upon their religion. It is not enough with the reality that veil is also used as a demand symbol of women around Dian Pelangi to “return” to be a good woman who was obedient and well arranged. On the other hand, the attitude, critique, and insult from the people around were not completely discussed by the author of this autobiography. It can be inferred that wearing veil became the part of social demand and family demand toward Dian’s body. Fina, Schiffrin and Bamberg (2006: 22) mention that identity is constructed through the creation of “self” and “other” in the form of language or the other media that appears because of social interaction; in further this matter can be called as a discourse.

The text creates otherness; meaning that women who did not wear veil like Dian at that time was like wild and uncontrolled women. At the same time, text also creates “self” that people see as an ideal woman who follows the demand from the parents and big family. However, in this autobiography, the writer placed the prosecution as a part of God’s exhortation to be real *Muslimah*:

“But Allah loving me so much. He saved me to turn into His way and covered the whole my *aurat*. Once upon of time, a Muslimah magazine hunted for Muslimah cover girl. I myself not interested to join but my mother wanted me to wear scarf permanently. Then, my mother sent my picture to that Muslimah magazine without my permission. Finally, I did it to be one of the finalists. I was in top ten and I was happy for that”.



Gambar 3  
Profil Keluarga Dian Pelangi  
Gramedia, 2014, 28-29

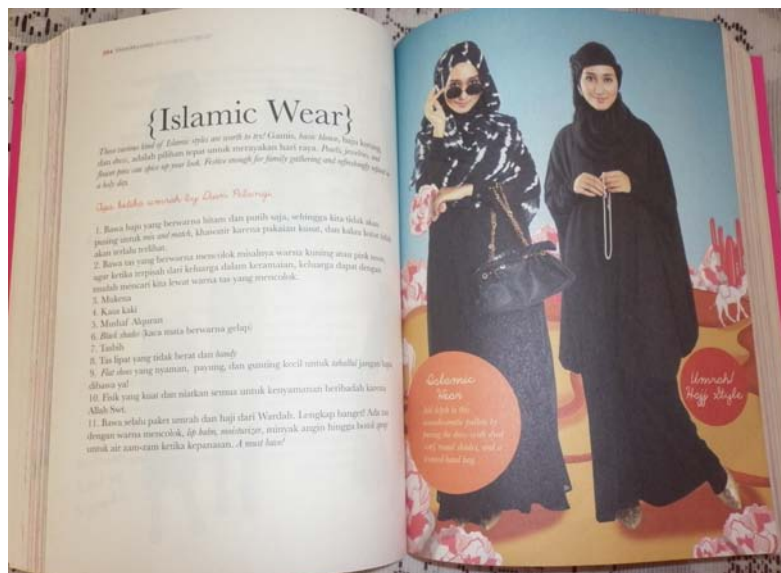
Women were assumed that they have to be responsive to become a harmonious social life guardian (Kusuma, 2012). It was women's responsibility to keep family's good name through their body. The text above told about it. Dian's mother efforts that wanted her daughter turn into best way. Women position was in the circle of "culturized" context. Talking about sexuality, men prefer to suddenly happen and could not avoid it. In another side, women's sexuality was "culturized", so that sex intercourse was a manifest from women's effort to create romanticism (Prabosmoro, 2013: 13). Therefore, if a woman not covered their *aurat*, they were assumed as rebellious, wild, and need to help.

On the other hand, a role model of Dian Pelangi's is her mother, was already helped Dian as in her biography she was called (mother) as a person who care, wise, and patient (Aprilia, 2014:31, 39&73). Moreover, Dian Pelangi called her mother as a rescuer, it is because registered her to being Muslimah cover girl in one of Muslimah magazine. It brought Dian to get award as "*Muslimah Gaul*" and become a third-winner. It was turning point of Dian to wear *hijab* permanently. A mother conducted and emphasized their children's social life in one society. A mother had responsibility to teach their children in which emphasized obviously in this text.

Mostly Indonesian prefer to assumed women in “natural position” as a mother and a wife culturally. Women’s discourse in the Indonesian society, tend to think that women must get married and have birth children as soon as possible. This culturally task tends women to close with housewife domestic life style one-step under the men (father or/and husband). The efforts of Dian’s mother showed that Dian was tended to be a figure a young Muslimah in which she was a good girl who obedient religiously due to beautiful and wears *hijab*, and confident so that it was more than enough for Dian to become such as a good role model to society.

In Moslem Views, covered the whole part of body except face and palm was an obligation as Muslimah, and it could not be debated anymore. The understanding about Muslimah’s *aurat* was a taken for granted based on *Hadis* and the Holy Quran. In the context of wearing hijab, it referred to the Holy Quran in the *Surah An-Nur* (24) point 30-31 which translate were:

“Tell the believing men to reduce (some) of their vision and guard their private parts. That is pure for them. Indeed, Allah is acquainted with what they do. And tell the believing women to reduce (some) of their vision and guard their private parts and not expose their adornment except that which (necessarily) appears there of and to wrap (a portion of) their head covers over their chest and not expose their adornment except to their husbands, their fathers, their husband’s fathers, their sons, their husband’s sons, their brothers, their brothers’ sons, their sisters’ sons, their women, that which their right hand process, or those male attendants having no physical desire, or children who are not yet aware of the private aspect of women. And let them not stamp their feet to make known what they council of their adornment. And turn to Allah in repentance, all of you, O believers that you might succeed”.



Gambar 4  
Penjelasan Apa itu 'Islamic Wear'  
Gramedia, 2014:204-205

That point above used by Muslim all over the world to justified the obligation in wearing for Muslimah. And they were not wear *hijab* was low or even not obey their religion rules. The effect of the ritual is based on spirit to permanently social class identity, so there is permanently social stratification in the case of symbolist relationship to social life. In this case, the ritual of Islam was placed no longer as a system of ideology of the knowledge, but prefer as a compliment of life, a secondary thing that beautified the life, but lake of spirit of freedom from injustice, grind, and badness in social life. Poor people were still a missionizing object and a consumer of finding the true meaning of Islam, which free their life.

The practice of Islamic ritual which part of them had different point of view with closer to justification that they who not wear *hijab* had labeled with secularly point of view. The different understanding in one point caused unusual stereotype to they who did and believed it. As explained on the picture above that the autobiography of Dian Pelangi also showed the Islamic wears. In that book, the effort to legitimate the good and ideal Islamic wears pictured obviously used Arabian context. Additionally, those wears appropriate to pilgrimage *Umrah* and *Hajj*. From the book, the target of consumer was middle and upper

class social. In addition, in the book also told that *Wardah* was a good cosmetics product to pilgrimage *Umrah and Hajj*.

An Islamic law expert, Abdullahi Ahmed An-Na'im, a Muslim thinker from Sudan in which he was a Professor Charles Howard Candler in the Emory Law School, Atlanta, and America. An-Na'im point of view about secularism pictured obviously as: "*Muslim all over the world, minority or majority, tended to do Islamic syari'ah as they obligation to their religion. This prosecution would be better if the country was neutral to all religion doctrine and not applied syari'ah principle as a wisdom to country's rule.* (An-Naim, 2007: 17).

From his statement above, an-Na'im explained about the need to separate Islam and country's need in the case of institute. He said that it could make *syari'ah* to be more positive and enlighten people's life especially Muslim society. In addition, he stated that the neutrality of country toward religion was to create an individual freedom in society to support, disagreement, or modification every point of view from religion doctrines (An-Na'im, 2007:17). An-Na'im noted that Islam and politic was not be separated, because it was unnecessary and unexpected. The one that expected was the separation between religion and country.

## **B. To Be The Real Muslimah**

An issue about being a real Muslimah also showed by the writer of autobiography in the way of Dian to learn how to be real Muslimah through wearing cosmetics in which she knew from her mother. Wearing cosmetics was one way to inform that a woman had to care to their appearance in order to respect everyone around her. It was also in the case of positioning her body in the case to be a real Muslimah because Muslimah was an object of sight, even they who wear *hijab*. In the previous text, constructed of *hijab* in autobiography is naturally, it is distinctive when talking about sexuality. *Hijab* was a gift from God so that it was not a cultural case. Therefore, it must be obeyed, it had to praise as a symbol of goodness and praise to God to born as a woman.

As written in the text of autobiography of Dian Pelangi (2014:18&28):

*"Me and Wardah "sometimes I talk innocently, Mom I was tired. I had to straight walk and bring book above my head". But my mom never gives up to support me.*



Come on, just do that. It may be just in the beginning, and then you did it finally. That was wise word of my mother that gave me spirit. My mother also registered me in many modeling contest in Palembang. Alhamdulillah, beside it gave me an experience, I also get some awards from those contest.”

“Mom, why was it all Wardah? I asked innocently. My mother replied wisely that *halal* is important thing to chose cosmetics product. If there are *halal* products, why do we have to choose others? My mother’s word was totally true. It was dangerous if we put chemical thing to our face. From that moment, I started to wear *Wardah* as a *halal* cosmetics product although it was my mother own.”

Foucault explained subject into two definitions, those were: “subject came to someone else’s control and dependence, and tied to his (sic) own identity by a conscience and self knowledge” (1982: 208). Subject could be from other’s control, so that made a person depended and in contrast, a subject could also came from private thought and understanding which tied up with the social issue. Here the role of mother showed up in the text. The subject of Dian Pelangi was born from others control that is her mother. Motherhood was a guardian, gave advice and created good values of Dian through role model who care in beautified herself, care to keep the body, and the important was obedient to religion rules.

In addition, subject also came from Dian’s thought and knowledge who lived in the understanding about to be real good Muslimah. Dian was studied in the elementary school on *Madrasah* Palembang and continued her study to Islamic boarding school on junior high school-SMP *Al Ihya* Bogor made Dian got so much knowledge to be real Muslimah, obviously the knowledge of Islam that very common as a mainstream in Indonesia. Meanwhile, the mention of *Wardah* as cosmetics product due to this product was main sponsor to this autobiography book of Dian Pelangi. Even in the chapter 2, the book consists of detail information about *Wardah*’s product (2014:218-237).



Gambar 5  
Ilustrasi Produk-produk kosmetika Wardah



Gambar 6  
Ilustrasi Barang-barang yang ada di tas Dian Pelangi



Gambar 7  
Ilustrasi Tips Kecantikan ala Dian Pelangi

The body was a site that showed the power, economic power and even ideology. Dian Pelangi's body was naturally when she wears "Islamic" custom or when she wears cosmetics. Thus, her 'natural' created a category of "Muslimah" gender identity of middle and upper class to be better and ideal. Wrote what had been said by Butler in Jagger (2008:18), "identity categories become performative effects of language and signification, rather than properties of individuals, or the linguistics expression of 'nature', based on the materiality of the body". The body prepared to consume bag, *hijab*, cloth, and cosmetics became texts, which became part of language and symbol. In others side, texts could be chance based on the social and cultural contexts of society in the country. Therefore, a body was also a site of identity which not static.

Mention by Foucault (Weedon 2004), because an identity produced in an issue. Issue created by power. *Power* determined the issue, and then it determined subject and objects of knowledge. As a power/knowledge, issue was also called knowledge that was created by determined the subjects that assumed consisted of academic and intellectual ability. Dian Pelangi as a cloth designer could be one of subject that had a legitimating and said the new

of *hijab* trend and Islamic wear as her creation and Islamic labeled object that was issued by media such as book.

#### IV. Conclusion

The result of this research shows how the author of the autobiography shows the identity of Dian Pelangi as an ideal muslim woman who has a strong willing to keep religious rule by always closing her *aurat* but still being herself through the this book. It is expected that the practice done by Dian Pelangi becomes an individual practice coming from common people, so she will not become a strong wave in Muslim view. However, she has become a representation of high class Muslim. By looking at her education, economic and social status, she has a particular position in her social class. Now she has become the trendsetter of wearing veil that she particularly mentioned as *hijab*. The domination of giving meaning upon *hijab* will close different meaning upon individual attitude of Muslim women who do not wear it. The claims upon this virtuousness do not suppose to be the spirit in global wave when people give meaning to written verses in the Holly Book, Al Quran although people argue that it becomes a must – by borrowing the term in Fiqh.

If muslims do not pay attention carefully on the monopoly upon the meaning of virtuousness in the symbol of *hijab*, it will become the expression of popular culture only. Besides, it can close different meanings on how to wear veil for Muslimah wherever they are. The symbol of virtuousness cannot be measured only from the physical appearance whether a woman wears veil or no. People have to pay attention also from the other indicators. Muslim women who work to support the family also can be the representation and expression of their virtuousness, tolerant to different values or being women leaders. The phenomenon in Indonesia during the last ten years shows how religion is used as the media to strengthen the identity of social class, the rigidity of new economic class. Here, Dian Pelangi is successful to be the icon of Muslim women in popular culture in Indonesia after the collapse of New Order seventeen years ago.

## References

- An-Na'im, Abdullahi Ahmed. 2007. *Islam dan Negara Sekular, Menegosiasikan Masa Depan Syariah*. Terj. Sri Murniati. Jakarta: Mizan.
- Ang, Ien. 1996. *Living Room Wars*. London and New York: Routledge.
- Butler, Judith. 1990. *Gender Trouble: Feminism and the Subversion of Identity*. London dan New York: Routledge.
- Foucault, Michael. 1988. *Discipline and Punish: The Birth of the Prison*. New York: Vintage.
- \_\_\_\_\_. 1978. *The History of Sexuality: Volume 1 An Introduction* (terjemahan dari Histoire de la Aexualite). New York: Random House Inc.
- \_\_\_\_\_. - 1990. *The Use of Pleasure: Volume 2 of the History of Sexuality*. New York: Vintage Books.
- \_\_\_\_\_. - 1986. *The Care of The Self: Volume 3 of the History of Sexuality*. New York: Pantheon Books.
- Fina, De Anna, Schiffrin, Deborah dan Bamberg, Michael (ed). 2006. *Discourse and Identity*. UK: Cambridge University Press
- Friedman, Jonathan, LeBard, Meredith. *The Coming War With Japan*. St Martins Press. Reprint edition, 1992, [ISBN 0-312-07677-0](#).
- Jagger, Gill. Judith Butler. 2008. *Sexual Politics, Social Change and The Power of the Performative*. New York: Routledge
- Muqoddas, Busyro. 2011. *Hegemoni Rezim Intelijen*. Yogyakarta: PUSHAM UII.
- Nugroho, Garin, Herlina, Dyna. 2013. *Krisis dan Paradoks Film Indonesia*. Jakarta: FFTV-IKJ Press.
- Pelangi, Dian. 2014. "*Brain, Beauty, Belief*". Jakarta: Gramedia.
- Suryakusuma, J. I. 1996. *The State and Sexuality in New Order Indonesia*. In L. J. Sears (Ed.), *Fantasizing the Feminine in Indonesia* (pp. 92-119). Durham & London: Duke University Press.
- Weedon, Chris. 2004. *Identity and Culture*. USA: Open University Press.

## Holy Bible

Al-Quran. 2000. Jakarta: Lentera Hati

### **Research Report**

Komnas Perempuan. 2010. Laporan Pemantauan Kondisi Pemenuhan Hak-Hak Konstitusional Perempuan di 16 Kabupaten/Kota Pada 7 Provinsi. Atas Nama Otonomi Daerah: Pelembagaan Diskriminasi Dalam Tatanan Negara-Bangsa Indonesia

### **Koran**

*Kompas*, Edisi 20 Desember 2011.

### **Magazine**

Pambudy, Ninuk Mardiana. 2012. “Gaya Hidup Suka Mengonsumsi dan Meniru: Beranikah Berinovasi” dalam *Majalah Prisma*, volume 31.

### **Internet**

<http://hijaberscommunityjakarta.blogspot.com/>